ELEMENTS

OF

PAINTING WITH CRAYONS.

[Price 5 s.]

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OF

PAINTING

WITH

CRAYONS.

By JOHN RUSSELL.

IN TENUI LABOR. ——

VIRGIL.

LONDON:

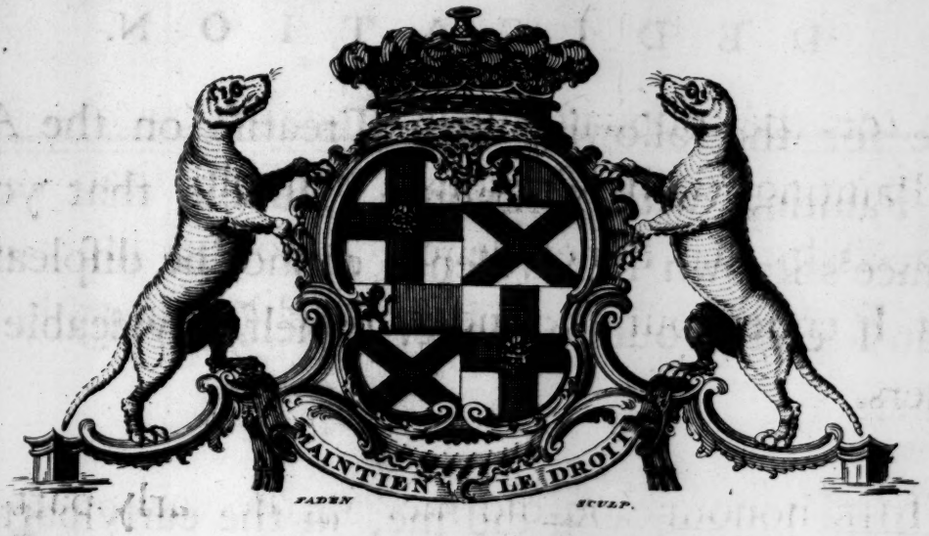
Printed for J. WILKIE, in St. Paul's Church-Yard,

AND

J. WALTER, at Charing-Cross.

MDCCLXXII.

G.R. III
BRITISH MUSEUM



TO HIS GRACE

The DUKE of CHANDOS.

MY LORD,

THE excellence at which the Polite Arts have arrived, in every Nation where they are known, has been owing, in a great meaſure, to the encouragement and protection ſhewn to them by illuſtrious Perſonages. On this account, my Lord, I preſume to ſolicit your Grace's Patronage

age for the following little Treatiſe on the Art of Painting with Crayons; ſenſible that your Grace's known Benevolence cannot be diſpleaſed that I endeavour to render myſelf ſerviceable to others.

THE honour you did me, in the early part of my life, when you condeſcended to wiſh I would direct my ſtudies to the Arts of Painting, has ever been held in remembrance; and it will afford me great ſatisfaction, to know that your Grace accepts this Addreſs as an humble Tribute of my Gratitude, and, to believe that I am, with the higheſt reſpect,

Your GRACE's moſt obliged,

devoted, humble Servant,

Mortimer-Street,
May 4, 1772.

JOHN RUSSELL.

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INTRO-

INTRODUCTION.

THE elegant Arts, of which Painting is one of the moſt conſiderable, have ever been held in the higheſt eſtimation by the Great and Illuſtrious of all Ages, not ſolely for private amuſement, but for their beneficial influence in Society, in promoting benevolence, and inſpiring delicacy of feeling.

THIS will not appear paradoxical, if we obſerve, that they are evidently contrived to afford innocent pleaſures, diſregarding the inferior ſenſes; in this light they may be conſidered as a rational ſcience, and when cultivated to an eminent degree of refinement, they do honour to mankind.

EVERY attempt to encourage and improve the elegant Arts deſerves great commendation, ſince there is too much reaſon for believing that the intereſts of humanity are not ſo ſtrongly guarded, or ſo firmly ſecured, as eaſily to relinquiſh thoſe ſuccours, or forego thoſe aſſiſtances which they adminiſter to them.

SINCE Painting is an Art in which truth of Out-line is no leſs neceſſary than juſtneſs of Colouring, I apprehend a few hints relative to the former will not (even at this period) be deemed ſuperfluous or unneceſſary; for, ſhould theſe *Elements* fall into the hands of the accompliſhed Artiſt, to whoſe judgment I ſubmit them with the higheſt diffidence, I flatter myſelf I ſhall meet with favour and indulgence, ſince I intend this Work principally for the uſe of thoſe who are juſt entering into the world of Imitation.—To ſuch, I hope to make an offering worthy their acceptance, ſhould inclination lead them to the Study of Painting with *Crayons*, by exhibiting the Materials uſed in this Art, with the methods of making and preparing them for the execution of Deſign.

WITH reſpect to *Crayon Painting*, the preſent age has produced an uncommon inſtance of excellence in one of our own Countrymen. I mean the late Mr. *Francis Cotes*, whoſe Method I propoſe to explain in the following pages with all poſſible perſpicuity: for, it ſeems to be univerſally allowed by all good Judges, that, as a *Crayon Painter*, this celebrated Artiſt excelled moſt of his Cotemporaries *. The Reader will, doubtleſs, excuſe this tribute of gratitude to

* IN what high eſtimation are the Pictures of *Roſalba* held? how happy do Connoiſſeurs think themſelves when they poſſeſs any of her Works! If the *Crayon* Pictures left by Mr. *Cotes* are not held in equal eſtimation, poſterity will not do juſtice to his merit.

the

the memory of an excellent Maſter, who, for ſome years, directed my Studies, and uſed his endeavours to communicate that knowledge to me, which had moſt eminently diſtinguiſhed and raiſed him to the notice and eſteem, not only of the firſt Artiſts in the *Britiſh* Nation, but to the favour of our illuſtrious Monarch, who, in the commencement of an auſpicious reign, and even in that early period of life, when pleaſure generally is the ſole purſuit, ſhewed an elegant taſte for the fine Arts, and has ſince been graciouſly pleaſed to protect and encourage the cultivation of them, by the eſtabliſhment of a *Royal Academy*, which, from its firſt inſtitution, has been conducted with ſuch propriety and unremitting attention, as to do honour to its Profeſſors, and add a dignity to the character of Engliſhmen.

THE hopes of rendering ſome ſervice to the Art of Painting with *Crayons*, of ſuggeſting ſome hints which may poſſibly give riſe to further inquiries reſpecting this pleaſing ſtudy, and of explaining its principles for the benefit of ſuch, as in this age of diſſipation, may prefer the ſilent amuſement of a beautiful Art to the deluſive enchantments in the gay circles of unreſtrained pleaſure, have induced me to this undertaking, and ſhould it inſtruct, or even encourage a ſingle Student, I ſhall not think my labour ill beſtowed; but happy ſhall I be if my obſervations ſhould, in the leaſt degree, awaken the attention of the curious to thoſe new ſources of beauty and elegance, which may yet

lie concealed, for, if they are found to be juſt, thoſe who are Maſters of the ſubject may be tempted to improve and extend them: be this as it may, my aim by this publication, is to be uſeful to thoſe who want experience, and therefore, I have not a doubt but I ſhall ſtand excuſed from any imputation of vanity with thoſe who do not require ſuch aſſiſtance: to the former I wiſh ſucceſs, and I would ſoften the cenſures of the latter by reminding them in the words of my motto, that

There is labour in the moſt trifling things.

ELEMENTS

OF

PAINTING WITH CRAYONS.

SECTION I.

CONCERNING TASTE.

THERE is no diſputing about *Taſte*, becauſe its principles are not abſolute, and therefore they cannot be defined. The opinions of men concerning beauty and elegance in any of the fine Arts, are as various as their faces, their diſpoſitions, or the different climates in which they live. Nature, it is true, is in every particular conſiſtent with herſelf: we are framed with minds capable of having the higheſt reliſh for the elegant Arts, and conſequently, Nature has framed us with an uniformity of Taſte to furniſh proper objects for that high reliſh, without which the

the Arts could never have arrived at any degree of perfection; and this is ſufficient to convince us that they are not yet brought to perfection; ſome objects, indeed, of the fine Arts, make ſuch lively impreſſions of beauty, grandeur, and harmony of proportion, as to command a kind of general Taſte, but inſtances of this ſort are very uncommon.

TASTE depends more on experience than on nature. This is a point which merits peculiar attention, becauſe it opens to us a ſure method of improving our taſte in the elegant Arts, and is a powerful incitement toward the cultivation and improvement of them, a ſtudy which cannot fail to embelliſh Manners and ſweeten Society.

ALL, therefore, that can be ſaid concerning Taſte, is, that there are certain principles that conſtitute the ſenſitive part of our nature, and which, being common to all, preſerve a kind of uniformity with reſpect to the emotions and feelings of different individuals, the ſame object making (upon every one) the ſame impreſſion, or at leaſt, the ſame in kind if not in degree. This is the only way of accounting for a uniformity of Taſte in the polite Arts, and this, in other words, may juſtly be termed the common ſenſe of mankind, which is the only true ſtandard of Taſte, all other being equivocal or uncertain, and conſequently, will never be ſufficiently general to become ſtandards of Taſte; but, the principles that conſtitute the ſenſitive part of our

nature,

nature, will, undoubtedly, lead us to methods of aſcertaining the common ſenſe of mankind, or ſtandard of Taſte, with great exactneſs and accuracy.

THESE will determine, almoſt generally, what is either elegant or beautiful, and hence, when our ideas are regulated and directed by theſe principles, we may be ſaid to have formed a good taſte, and be enabled to diſcern what is natural and proper, and what is not ſo.

TRUE it is that inattention, the force of example, prejudice, or paſſion, may introduce a bad Taſte, and baniſh a good one. In Painting, heavy Compoſition, incorrect Drawing, and bad Colouring, may prevail, notwithſtanding the influence of thoſe principles that conſtitute the ſenſitive part of our nature: inſtances of ſo defective a Taſte will, however, be very rare, and when they happen, they will ſeldom prejudice any but the poſſeſſors, becauſe they can carry but little authority with them to impoſe on others.—After all, the remedy againſt forming a bad Taſte, is to ſtudy the Works of Men of good Taſte; this will enlarge the mind, and by obſervation, eſtabliſh the Student in a good Taſte of his own.

SECTION

SECTION II.

OF DRAWING.

DRAWING may be juſtly termed the foundation of Painting. This ſhould be the firſt object of the Student's attention. The more perfectly this is attained, the greater is the certainty of acquiring excellence. Genius is the gift of Nature; but Genius without cultivation can never arrive at the ſummit of perfection.

THE materials neceſſary for Drawing are a Port-Crayon, a Leather Stump, ſome ſtained Paper, Charcoal, black, white, and Red Chalk, with a Drawing-Board of about two foot ſquare.

SOME Artiſts reject the uſe of Drawings or Prints for the Student's imitation; "it is, ſay they, a ſervile method of "proceeding, becauſe it cramps the ideas, and hence, Ge-"nius ſuffers too great a confinement." Notwithſtanding this, the uſual practice is to copy after Prints and Drawings at firſt, and I imagine experience has determined the advantages accruing from this method. To ſet the Drawings (in particular) of the moſt eminent Artiſts before a young beginner, at his firſt commencement, muſt be highly beneficial,

cial, as it moſt undoubtedly will prevent rudeneſs and inaccuracy, againſt which the moſt exact cannot be too much guarded. How much more then ought the young Student to obſerve this caution? Some Geniuſes require reſtriction, and when this happens to be the caſe, the placing of accurate Works before them muſt hold them in a kind of ſubjection, from which alone Correctneſs is to be expected. Exact Copies are abſolutely to be required at firſt: This will imperceptibly produce a Habit of Correctneſs, till, by degrees, the Student will make himſelf Maſter of thoſe grand eſſentials to perfection, Truth, Boldneſs, and Freedom. Truth will be acquired by this accuſtomed Correctneſs, Boldneſs and Freedom will follow after as the certain conſequence, and on theſe the excellence of the Performance muſt depend.—Copying the Drawings of good Maſters has, alſo; another conſiderable advantage, *viz.* teaching a good method of execution, by which many laborious and fruitleſs efforts will be prevented.

CRAYON PAINTERS ſhould pay a particular attention to the drawing on ſtained paper, with black, or red and white Chalks, as this kind of Drawing has a bold effect, is allied to the manner of uſing the *Crayons*, and imparts a knowledge of what is uſually termed the middle Teint. Indeed, in almoſt every reſpect, this method is attended with conſiderable advantages: But the young Student ſhould always have it in remembrance, that his chief aim ought

to be the making of a correct Drawing, and of attaining a Truth of Outline, ſince this is more eſſentially neceſſary than a Smartneſs of Touch, or a pleaſing execution.—When he has made ſome conſiderable progreſs with the Chalks, he may then attempt the round, or Plaiſter Figures; but here, as in every other caſe, care ſhould be obſerved in making choice of a good ſubject, for nothing is ſo prejudicial or dangerous as to copy from imperfect ſubjects; on which account he ſhould be directed in his choice by the opinion of the moſt experienced Artiſts, who all recommend the Study of the Antique, and other approved Plaiſter Figures, previous to the drawing after living models; which will furniſh the Student with great knowledge and correctneſs, as has been before obſerved, and, without which there is great danger of acquiring extravagant and pernicious habits, which are eaſily attained without great care, but they are not ſo eaſily diſmiſſed when acquired.

To draw from a living Figure without having firſt ſtudied the Antique, is no leſs abſurd than to attempt to underſtand the Claſſicks without a previous knowledge of the Rules of Grammar. The human Figure, and eſpecially the Face, is the moſt difficult Study, but a thorough knowledge of this particular will give facility of execution in every thing elſe.

When the Student has made himſelf maſter of a good degree of exactneſs, by copying after Prints, or Drawings, let

let him be provided with ſome good Head, caſt after the Antique: One, in which the features are ſtrongly marked and boldly determined; ſuch as the *Hercules*, *Jupiter*, or *Niobe*; as he will find the ſtrength of either of theſe more eaſy of imitation than the refinement and delicacy of the *Antinous*, or *Venus* of *Medicis*; though the latter, after a time, will be his favourite and moſt valuable Study.

AFTER the choice of a Subject, the next conſideration will be to place it in a proper Light and Shadow.—If the window is too near the ground, the effect cannot be pleaſing, becauſe the Shadow will be diſtracted into too many parts: In this caſe, the lower part of the window ſhould be darkened with ſomething that will quite obſtruct the light, about the height of ſix feet, which will throw the ſhades into very agreeable maſſes on the ſubject for imitation; which being thus placed, having the Drawing-Board partly reſting in the lap, and partly on the table, (the moſt convenient method) let the Student carefully obſerve the particular turn and action of the head; how much the forehead is inclined over the right or left ſhoulder, and how much over the back, or breaſt; then, with the Charcoal, let him lightly draw the general ſhapes of the head; after which, the center-line of the face, from the middle of the forehead to the middle of the chin, and then the croſs lines, which determine the ſituation of the Eyes, Noſe, Mouth, and Roots of the Hair; all this being the foundation on which the Student may give

the particular ſhapes to each feature; and he muſt remember, that a good proportioned Face is divided into three equal parts; the firſt contains the Forehead, the ſecond the Noſe, and the third the Mouth and Chin. From the Roots of the Hair to the Crown of the Head is juſt the height of the Forehead.

The Noſe being the centre, moſt Artiſts begin their particular Shapes with that Feature, and from thence proceed to the Eyes and Mouth; but, let the Student ſketch the Out-line very light, that any miſtake may the more eaſily be altered. His greateſt attention muſt be paid to the producing his Drawing correct, and the lines of the Features parallel to one another, and each at a proper diſtance. If the Student fails here, all his labour in the finiſhing will be to no purpoſe; but, when the lines are properly drawn, the broad Shadows may be laid in with ſoft Chalk, diſregarding the leſſer parts till afterwards; ſweetening with the Leather Stump: Then the demy Shades, and the heightening with white are added, with which the whole is to be compleated, preſerving an intermediate ſpace of the ſtained Paper, which, as a middle teint, muſt be left between the white and black, otherwiſe the uſe of drawing on teinted paper is effectually deſtroyed, and the production will have a heavy, unpleaſing effect, and be entirely deſtitute of that greatneſs and breadth which diſtinguiſhes the Productions of a Maſter from the efforts of inferior abilities.

When the Student has made himſelf Maſter of the knowledge of the face, he may proceed to the whole figure, ſtudying with much aſſiduity the Caſts after the Antique; thoſe almoſt perfect ſtandards of Grace, Majeſty, and Beauty.

Rules, it is ſaid, are the Fetters of Genius, but a great man very judiciouſly obſerved, lately, that "they are fetters only to men of no Genius," which is undoubtedly true; for, when they are properly uſed by men of abilities, they rather aſſiſt Genius than impede it. On this account, I have given the meaſures of a fine proportioned human Figure, with which it is neceſſary the Student ſhould make himſelf acquainted, previous to his Studies after the life; and, for this reaſon, I place this particular before what I propoſe to ſay on that important part of Study.

The beſt way to meaſure the human figure is by Faces, ten of which, from the loweſt Hairs on the Forehead to the bottom of the Chin, is the beſt proportioned height.—The Face is divided into three equal Parts: 1ſt, the Forehead; 2d, the Noſe; and 3d, the Mouth and Chin.—From the Chin to the Collar-bones is twice the length of the Noſe.—From the Collar-bones to the loweſt part of the breaſt, the length of the whole Face.—From the bottom of the Breaſt to the Navel, one Face and half a Noſe,—From the Navel to the Secrets, one Face.—From the Secrets to the Knee-pan,

two

two Faces.—From the Knee-pan to the Ancle, two Faces.—From the Ancle to the Sole of the Foot, a Noſe and an half.—When the Arms are extended horizontally, their length, from the extremity of the longeſt Finger on one hand to the other, ſhould meaſure the ſame as the height of the Figure from the Crown of the Head to the Sole of the Foot.—From the Shoulder to the Elbow, the length of two Faces.—From the Root of the Little Finger to the Elbow, two Faces.—From the Box of the Shoulder-blade to the Pit of the Collar, one Face.—The Foot is the ſixth part of a Man's height, and the Hand ſhould meaſure as much in length as the Face.—The Thumb is the third part of a Face in length.—The Shoulder that the Face is moſt turned over is raiſed higher than the other.—The Shoulder bearing a heavy burthen will be raiſed conſiderably higher than the other.—The Hip on which the Body chiefly reſts will be raiſed higher than the other.

THE Knowledge of Anatomy, as far as relates to the Structure of the Bones, and Diſpoſitions of the Muſcles, with their various motions, will enable the Student to draw the human Figure in great perfection. This may be acquired by ſtudying ſome good treatiſe on the ſubject, and by drawing the Bones and Muſcles in different views. The attending ſome Diſſections, if he has an opportunity, will improve the Student much ſooner than any other method poſſibly can. *Le Brun*'s Lectures on the Paſſions of the Soul, read before the

the Academy in *France*, will impart great knowledge in the expreſſion of the Muſcles of the Face, which ſhould be ſtrictly attended to; and alſo the knowledge of Light and Shadow, as this, in particular, will inſtruct him how to preſerve harmony in his pictures, and a proper expreſſion of the different projections. Theſe things being acquired, Genius will improve by Study, and Perfection and Fame reward the labours of cloſe application.

When the Student draws from living models, great care is required to place the figure in a proper action, after which, particular attention ſhould be paid to the general ſway of the figure, being careful to preſerve what is termed the centre of gravity; which is, that line always perpendicular from the pit between the Collar-bones to the Heel of the Foot on which the Figure reſts*.—The firſt ſketch muſt be touched very lightly, in a ſquare manner, deſcribing the large forms by which the action of the figure is expreſſed. The ſecond time of drawing over the Out-lines, notice ſhould be taken of thoſe leſſer parts, which, in the former ſlight ſketch, were neglected. In each ſketch the Student muſt begin at the Head, which muſt be carefully placed in it's proper inclination, or elſe (however in other reſpects juſtly drawn) the figure will have an ungraceful appearance.

* It muſt be remarked that all graceful Figures ſtand on one foot only.

When the Out-line is correct and in good proportion, the principal difficulty is overcome. The next ſtep is to proceed to the Shadows, which muſt be made broad and firm, and not diſtracted into too many parts, which would perplex the Student; as all the inferior diſtinctions in the ſeveral degrees of ſhadow, ought to be a ſecond conſideration, and are, therefore, to be avoided when the whole care ſhould be to preſerve the maſſes of light and ſhade, broad and maſterly. Care ſhould be obſerved where the principal maſs of light falls (as in every well-ſet figure there will be a principal maſs of light) to preſerve it broad, and not too much divided, conſidering the whole together before the parts in particular.

If a ſhadow is produced by any Muſcle, &c. near the grand body of light, it will, at the firſt view, be apt to miſlead the Student, and incline him to think it much darker than it really is; but, if compared with the principal ſhadow, the true degree may be aſcertained. Sometimes on the riſing of a Muſcle, or the projection of a Bone, the light may catch near the maſs of ſhadow, which, if not drawn tender, will have an unpleaſing, harſh effect, which can only be regulated by comparing it with the ſtrongeſt lights; this method of comparing one degree of light and ſhadow with another will be the only certain rule of preſerving the tone and conſiſtency of the whole together, as the comparing of

lengths

lengths and breadths with each other is the only rule to produce the juſt forms of Figures.

While the Figure is reſting, the Student will have an opportunity of placing his Drawing at a diſtance, by which means the eye will more eaſily diſcover how much he has erred from this rule, which he may ſoften with a linen rag, or rub out with bread at pleaſure.—As it cannot be ſuppoſed the figure can, for any length of time, have the ſame Muſcles of his body in continual action, the opportunity ſhould be embraced, while they are moſt properly exerted, to draw each Limb, and deſcribe each particular Muſcle, the great variety of which will give liberty to the Student to exerciſe his Genius in producing his Drawing in an elegant taſte.

SECTION III.

OF THE APPLICATION OF THE CRAYONS, WITH SOME PREVIOUS DISPOSITIONS.

WHETHER the Painter works with Oil-colours, Water-colours, or *Crayons*, the grand object of his purſuit, is ſtill the ſame: a juſt imitation of nature. But each ſpecies has its peculiar rules and methods.—Painting with *Crayons* requires, in many reſpects, a treatment different from Painting in Oil-colours; becauſe all Colours uſed dry are, in their nature, of a much warmer complection than when wet with Oils, &c. For this reaſon, in order to produce a rich Picture, a much greater portion of what Painters term Cooling Teints muſt be applied in *Crayon Painting*, than would be judicious to uſe in Oils. Without any danger of a miſtake, it is to be ſuppoſed, the not being acquainted with this Obſervation is one great cauſe why ſo many Oil-Painters have no better ſucceſs when they attempt *Crayon Painting*. On the contrary, *Crayon Painters* being ſo much uſed to thoſe Teints, which are of a cold nature when uſed wet, are apt to introduce them too much when they paint with Oils, which is ſeldom productive of a good effect.

I SHALL now endeavour to give the Student ſome Directions towards the attainment of excellence in this Art.

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THE Student muſt provide himſelf with ſome ſtrong blue paper, the thicker the better, if the grain is not too courſe and knotty, though it is almoſt impoſſible to get any intirely free from knots. The knots ſhould be levelled with a penknife or razor, otherwiſe they will prove exceedingly troubleſome. After this is done, the paper muſt be paſted very ſmooth on a linen cloth, previouſly ſtrained on a deal frame, the ſize according to the Artiſt's pleaſure: On this the Picture is to be executed; but it is moſt eligible not to paſte the paper on till the whole ſubject is firſt dead-coloured. The method of doing this is very eaſy, by laying the paper with the dead-colour on its face, upon a ſmooth board or table, when, by means of a bruſh, the backſide of the paper muſt be covered with paſte; the frame, with the ſtrained cloth, muſt then be laid on the paſted ſide of the paper, after which turn the painted ſide uppermoſt, and lay a piece of clean paper upon it, to prevent ſmearing it; this being done, it may be ſtroked gently over with the hand, by which means all the air between the cloth and the paper will be forced out.

WHEN the paſte is perfectly dry, the Student may proceed with the Painting. The advantages ariſing from paſting the paper on the frame according to this method, after the Picture is begun, are very great, as the *Crayons* will adhere much better than any other way, which will enable the Student to finiſh the Picture with a firmer body of co-

lour, and greater luſtre. The late Mr. *Cotes* found out this method by accident, and eſteemed it a valuable acquiſition: And, I remember, on a particular occaſion, he removed a fine *Crayon Picture* of *Roſalba*'s, and placed it on another ſtrained cloth, without the leaſt injury, by ſoaking the canvas with a wet ſponge, till the paſte between the cloth and paper was ſufficiently wet to admit of ſeparation.

When Painters want to make a very correct copy of a Picture, they generally make uſe of Tiffany or black Gauze, ſtrained tight on a frame, which they lay flat on the ſubject to be imitated, and with a piece of ſketching chalk, trace all the Out-lines on the Tiffany. They then lay the Canvas to be painted on, flat upon the floor, placing the Tiffany with the chalked lines upon it, and with an Handkerchief bruſh the whole over; this preſents the exact Out-lines of the Picture on the Canvas. The *Crayon Painter* may alſo make uſe of this method, when the Subject of his imitation is in Oils, but in copying a *Crayon Picture*, he muſt have recourſe to the following method, on account of the Glaſs.

The Picture being placed upon the Eaſel, let the Out-lines be drawn on the Glaſs with a ſmall Camel's Hair Pencil dipped in Lake, ground thin with Oils, which muſt be done with great exactneſs: After this is accompliſhed, take a Sheet of Paper of the ſame ſize and place it on the Glaſs,

Glaſs, ſtroking over all the lines with the hand, by which means the colour will adhere to the paper, which muſt be pierced with pin-holes pretty cloſe to each other. The paper intended to be uſed for the painting muſt next be laid upon a table, and the pierced paper placed upon it; then with ſome fine-pounded Charcoal, tied up in a piece of lawn, rub over the pierced lines, which will give an exact Out-line; but great care muſt be taken not to bruſh this off till the whole is drawn over with ſketching Chalk, which is a compoſition made of Whiting and Tobacco-pipe Clay, rolled like the *Crayons*, and pointed at each end.

When the Student paints immediately from the life, it will be moſt prudent to make a correct Drawing of the Out-lines on another paper, the ſize of the Picture he is going to paint, which he may trace by the preceding method, becauſe erroneous ſtrokes of the ſketching Chalk (which are not to be avoided without great expertneſs) will prevent the *Crayons* from adhering to the paper, owing to a certain greaſy quality in the compoſition.

The Student will find the ſitting poſture, with the box of *Crayons* in his lap, the moſt convenient method for him to paint. The part of the Picture he is immediately painting ſhould be rather below his face, for, if it is placed too high, the arm will be fatigued. Let the windows of the room where he paints be darkened, at leaſt to the height of ſix

feet

feet from the ground, as before directed, and the ſubject to be painted ſhould be ſituated in ſuch a manner, that the light may fall with every advantage on the face, avoiding too much ſhadow, which ſeldom has a good effect in Portrait Painting, eſpecially if the face he paints from has any degree of delicacy.

BEFORE he begins to paint, let him be attentive to his ſubject, and appropriate the action or attitude proper to the age of the ſubject: If a Child, let it be childiſh; if a young Lady, expreſs more vivacity than in the majeſtic beauty of a middle-aged Woman, who, alſo, ſhould not be expreſſed with the ſame gravity as a perſon far advanced in years. Let the embelliſhments of the Picture, and introduction of Birds, Animals, &c. be regulated by the rules of propriety and conſiſtency.

THE features of the face being correctly drawn with chalks, let the Student take a *Crayon* of pure Carmine, and carefully draw the Noſtril and Edge of the Noſe, next the ſhadow, then, with the fainteſt Carmine Teint, lay in the higheſt light upon the Noſe and Forehead, which muſt be executed broad. He is then to proceed gradually with the ſecond Teint, and the ſucceeding ones, till he arrives at the Shadows, which muſt be covered brilliant, enriched with much Lake, Carmine, and deep Green. This method will, at firſt, offenſively ſtrike the eye, from its crude

appearance,

appearance, but, in the finiſhing, it will be a good foundation to produce a pleaſing effect, colours being much more eaſily ſullied when too bright, than when the firſt colouring is dull, to raiſe the Picture into a brilliant ſtate. The ſeveral pearly Teints diſcernable in fine complections muſt be imitated with blue Verditer and white, which anſwers to the Ultramarine Teints uſed in Oils. But if the parts of the face where theſe Teints appear are in ſhadow, the *Crayons* compoſed of black and white muſt be ſubſtituted in their place.

THOUGH all the face when firſt coloured ſhould be laid in as brilliant as poſſible, yet each part ſhould be kept in its proper tone, by which means the rotundity of the face will be preſerved.

LET the Student be careful when he begins the Eyes to draw them with a *Crayon* inclined to the Carmine Teint, of whatever colour the Iris's are of; he muſt lay them in brilliant, and at firſt, not loaded with colour, but executed lightly: No notice is to be taken of the Pupil yet. The Student muſt let the light of the Eye incline very much to the blue caſt, cautiouſly avoiding a ſtaring, white appearance, (which, when once introduced, is ſeldom overcome) preſerving a broad ſhadow thrown on its upper part, by the Eye laſh. A black and heavy Teint is alſo to be avoided in the Eye-brows; it is therefore, beſt to execute them like

a broad, glowing ſhadow at firſt, on which, in the finiſhing, the hairs of the brow are to be painted, by which method of proceeding, the former Teints will ſhew themſelves through, and produce the moſt pleaſing effect.

THE Student ſhould begin the Lips with pure Carmine and Lake, and in the ſhadow uſe ſome Carmine and Black; the ſtrong Vermillion Teints ſhould be laid on afterwards. He muſt beware of executing them with ſtiff, harſh lines, gently intermixing each with the neighbouring colours, making the ſhadow beneath broad, and enriched with brilliant *Crayons*. He muſt form the corner of the mouth with Carmine, Brown Oker, and Greens, variouſly intermixed. If the Hair is dark, he ſhould preſerve much of the Lake and deep Carmine Teints therein; this may be eaſily overpowered by the warmer Hair Teints, which, as obſerved in painting the Eye-brows, will produce a richer effect when the Picture is finiſhed; on the contrary, if this method is unknown or neglected, a poverty of colouring will be diſcernable.

AFTER the Student has covered over, or as Artiſts term it, has dead-coloured the Head, he is to ſweeten the whole together, by rubbing it over with his finger, beginning at the ſtrongeſt light upon the Forehead, paſſing his finger very lightly, and uniting it with the next Teint, which he muſt continue till the whole is ſweetened together, often

wiping

wiping his finger on a towel to prevent the colours being ſullied. He muſt be cautious not to ſmooth or ſweeten his Picture too often, becauſe it will give riſe to a thin and ſcanty effect, and have more the appearance of a Drawing than a ſolid Painting, as nothing but a body of rich colours can conſtitute a rich effect. To avoid this, (as the Student finds it neceſſary to ſweeten with the Finger) he muſt continually repleniſh the Picture with more *Crayon*.

When the Head is brought to ſome degree of forwardneſs, let the Back-ground be laid in, which muſt be treated in a different manner, covering it as thin as poſſible, and rubbing it into the paper with a Leather-ſtump. Near the Face the paper ſhould be almoſt free from colour, for this will do great ſervice to the Head, and by its thinneſs, give both a ſoft and ſolid appearance. In the Back-ground alſo, no *Crayon* that has Whiting in its compoſition ſhould be uſed, but chiefly ſuch as are the moſt brilliant and the leaſt adulterated. The ground being painted thin next the Hair, will give the Student an opportunity of painting the edges of the Hair over in a light and free manner when he gives the finiſhing touches.

The Student having proceeded thus far, the Face, Hair, and Back-ground being entirely covered, he muſt carefully view the whole at ſome diſtance, remarking in what reſpect it is out of keeping, that is, what parts are too light, and

what too dark, being particularly attentive to the white or chalky appearances, which muſt be ſubdued with Lake and Carmine. The above method being properly put into execution will produce the appearance of a Painting principally compoſed of three colours, viz. Carmine, Black, and White, which is the beſt preparation a Painter can make for the producing a fine *Crayon Picture*.

The next ſtep, is to compleat the Back-ground and the Hair, as the duſt, in painting theſe, will fall on the Face, and would much injure it if that was compleated firſt. From thence proceed to the Forehead, finiſhing downward till the whole Picture is compleated.

In painting over the Forehead the laſt time, begin the higheſt light with the moſt faint Vermillion Teint, in the ſame place where the faint Carmine was firſt laid, keeping it broad in the ſame manner. In the next ſhade ſucceeding the lighteſt, the Student muſt work in ſome light blue Teints, compoſed of Verditer and White, intermixing with them ſome of the deeper Vermillion Teints, ſweetening them together with great caution *, inſenſibly melting them into one another, increaſing the proportion of each colour as his judgement ſhall direct. Some brilliant Yellows may alſo be uſed, but ſparingly, and towards the roots of the Hair, ſtrong Ver-

* This direction is for the fineſt complections, but the Student muſt vary his colouring according to his ſubject.

diter

diter Teints, intermixed with Greens, will be of ſingular ſervice. Cooling *Crayons*, compoſed of black and white, ſhould ſucceed theſe, and melt into the Hair. Beneath the Eyes, the ſweet, pearly Teints are to be preſerved, compoſed of Verditer and White, and under the Noſe, and on the Temples, the ſame may be uſed; beneath the Lips, Teints of this kind alſo are proper, mixing them with the light Greens and ſome Vermillion.

In finiſhing the Cheeks, let the pure Lake clear them from any duſt contracted from the other *Crayons*; then, with the Lake may be intermixed the bright Vermillion; and laſt of all, (if the ſubject ſhould require it) a few touches of the orange-coloured *Crayon*, but with extreme caution; after this, ſweeten that part with the finger as little as poſſible, for fear of producing a heavy, diſagreeable effect on the Cheeks: As the beauty of a *Crayon Picture* conſiſts in one colour ſhewing itſelf through, or rather between another; this the Student cannot too often remark, it being the only method of imitating beautiful complections.

The Eye is the moſt difficult feature to execute in *Crayons*, as every part muſt be expreſſed with the utmoſt nicety, to appear finiſhed; at the ſame that the Painter muſt preſerve its breadth and ſolidity while he is particularizing the parts. To accompliſh this, it will be a good general rule for the Student to uſe his *Crayon* in ſweetening

as much, and his finger as little as poſſible. When he wants a point to touch a ſmall part with, he may break off a little of his *Crayon* againſt the box, which will produce a corner fit to work with in the minuteſt parts. If the Eye-laſhes are dark, he muſt uſe ſome of the Carmine and brown Oker, and the *Crayon* of Carmine and Black; and with theſe he may alſo touch the Iris of the Eye (if brown or hazel), making a broad ſhadow, cauſed by the Eye-laſh. Red Teints of Vermillion, Carmine, and Lake, will execute the corners of the Eye properly, but if the Eye-lids are too red, they will have a diſagreeable, ſore appearance. The Pupil of the Eye muſt be made of pure Lamp-black; between this and the lower part of the Iris, the light will catch very ſtrong, but it muſt not be made too ſudden, but be gently diffuſed round the Pupil till it is loſt in ſhade. When the Eye-balls are ſufficiently prepared, the ſhining ſpeck muſt be made with a pure white *Crayon*, which ſhould be firſt broken to a point, and then laid on firm; but as it is poſſible they may be defective in neatneſs, they ſhould be corrected with a pin, taking off the redundant parts, by which means they may be formed as neat as can be required.

The difficulty, with reſpect to the Noſe, is to preſerve the lines properly determined, and at the ſame time ſo artfully blended into the Cheek, as to expreſs it's projection, and yet no real line to be perceptible upon a cloſe examination;

nation; in ſome circumſtances it ſhould be quite blended with the cheek, which appears behind it, and determined entirely with a ſlight touch of red chalk. The ſhadow cauſed by the Noſe is generally the darkeſt in the whole Face, partaking of no reflection from it's ſurrounding parts. Carmine and brown Oker, Carmine and Black, and ſuch brilliant *Crayons* will compoſe it beſt.

THE Student having before prepared the Lips with the ſtrongeſt Lake and Carmine, &c. muſt, with theſe colours, make them compleatly correct, and, when finiſhing, introduce the ſtrong Vermillions, but with great caution, as they are extremely predominant. This, if properly touched, will give the lips an appearance equal, if not ſuperior, to thoſe executed in Oils, notwithſtanding the ſeeming ſuperiority the latter has, by means of Glazing *, of which the former is intirely deſtitute.

WHEN the Student paints the Neck, he ſhould avoid expreſſing the Muſcles too ſtrong in the ſtem, nor ſhould the Bones appear too evident on the cheſt, as both have an unpleaſing effect, denoting a violent agitation of the body, a circumſtance ſeldom neceſſary to expreſs in Portrait Painting.

* The method with which Painters in Oils expreſs tranſparency in the Lips is, by painting them firſt with light Vermillion Teints, and, when dry, touching them over with pure Lake.

The

The moſt neceſſary part to be expreſſed, and which ſhould ever be obſerved, (even in the moſt delicate ſubjects) is a ſtrong marking juſt above the place where the Collar Bones unite, and if the Head is much thrown over the Shoulders, ſome notice ſhould be taken of the large Muſcle that riſes from behind the Ear, and is inſerted into the Pit between the Collar Bones. All inferior Muſcles ſhould be, in general, quite avoided. The Student will find this caution neceſſary, as moſt ſubjects, eſpecially thin perſons, have the Muſcles of the Neck much more evident than would be judicious to imitate. As few Necks are too long, it may be neceſſary to give ſome addition to the ſtem, a fault on the other ſide being quite unpardonable, nothing being more ungraceful than a ſhort Neck. In colouring the Neck, let the Student preſerve the ſtem of a pearly hue, and the light not ſo ſtrong as on the cheſt. If any part of the Breaſt appears, its tranſparency muſt alſo be expreſſed by pearly Teints, but the upper part of the cheſt ſhould be coloured with beautiful Vermillions delicately blended with the other.

SECTION

SECTION IV.

OF DRAPERY.

PAINTING the Drapery is commonly thought to be a very inferior branch of the Art; this is, moſt certainly, a miſtake. A very great Painter being aſked what part of the Picture he thought moſt difficult to execute? anſwered, *the Drapery.* Whether we allow this to be abſolutely true, or not, we may venture to affirm, that, it is a very difficult part to execute with Taſte; merely to give the effect of Silk, Sattin, or Cloth, &c. is not the point; this, the ſervile Copyiſt, by the mere dint of labour, may effect, and may even deceive the vulgar eye, ſo that the imitation may be taken for reality; but to make the folds give grace and dignity to the the figure, to cloath it uninfluenced by prejudice, faſhion, or caprice, ſo as to bear the teſt of ages, requires the fulleſt exertion of true genius, and the ſtudy of a man's life: but it is not my deſign to ſay much on this copious ſubject, therefore I ſhall diſmiſs it with a few obſervations concerning the colouring and execution.

DARK blue, purple, black, pink, and all kind of red Draperies alſo, ſhould be firſt tinged with Carmine, which will render the colours much more brilliant than any other method;

method; over this ſhould be laid on the paper, the middle Teint, (a medium between the light and dark Teints, of which the Drapery is to be painted) except the dark maſſes of ſhadow, which ſhould be laid on at firſt as deep as poſſible; theſe, ſweetened with the Finger, being deſtitute of the ſmaller folds, will exhibit a maſterly breadth, which the leſſer folds, when added, ought by no means to deſtroy. With the light and dark Teints, the ſmaller parts are next to be made with freedom, executing, as much with the *Crayon* and as little with the Finger as poſſible, in each fold touching the laſt ſtroke with the *Crayon*, which ſtroke the Finger muſt never touch. In the caſe of reflections, the ſimple touch of the *Crayon* will be too harſh, therefore, fingering will be neceſſary afterwards, as reflected lights are always more gentle than thoſe which are direct. With reſpect to reflections in general, they muſt always partake of the ſame colour as the object reflecting, but in the caſe of ſingle figures, it may be uſeful to make ſome particular obſervations.

In a blue Drapery, let the reflections be of a greeniſh caſt; in green Draperies, make them of a yellow teint; in yellow, of an orange; in orange, reflect a reddiſh caſt; in all reds, ſomething of their own nature, but inclined to the yellow: Black ſhould have a reddiſh reflection; the reflection of a reddiſh Teint will alſo preſent purples to the beſt advantage.

Of whatever colour the Drapery is, the reflection on the Face muſt partake thereof, otherwiſe the Picture, like Paintings on Glaſs, will have but a gaudy effect.

Linen, Lace, Fur, &c. ſhould be touched ſpiritedly with the *Crayon*, fingering very little, except the latter; and the laſt touches, even of this, like all other parts, ſhould be executed by the *Crayon*, without ſweetening with the Finger.

I have contented myſelf with treating on the firſt principles only, becauſe many judicious Writers on the ſubject of Painting (whoſe Works, notwithſtanding, merit the higheſt attention) have not been ſo explicit on this head as ſeems to be neceſſary. The methods I have recommended, have been practiſed by the moſt celebrated *Crayon Painters*, whoſe Works have been held in public eſtimation; but the knowledge of, and ability to execute each ſeparate part with brilliancy and truth, will be found very inſufficient to conſtitute a compleat Painter, without his judgement enables him to unite them with each other, by correctneſs of drawing, propriety of light and ſhadow, and harmony of colouring. In order to accompliſh this, the Student ſhould carefully avoid finiſhing one part in particular, till he has properly conſidered the connection it is to have with the reſt. The neglect of this is the principal reaſon why the Performances of indifferent Painters are ſo deſtitute of what

termed Breadth, ſo conſpicuouſly beautiful in the Works of great Maſters. It muſt be granted, that this obſervation relates more particularly to large compoſitions, where a diverſity of figures requires ſuch a judicious diſpoſition, that each may aſſiſt in the combination of a kind of univerſal harmony; yet, even in Portrait Painting, the Student ſhould be particularly attentive to obſerve this idea of Breadth, if he is deſirous of acquiring that importance and dignity which conſtitutes excellence in Painting.

SECTION

SECTION V.

OF THE MATERIALS.

THE perfection of the *Crayons* conſiſts, in a great meaſure, in their ſoftneſs, for it is impoſſible to execute a brilliant Picture with them if they are otherwiſe, on which account great care ſhould be obſerved in the preparing them, to prevent their being hard.—In all compoſitions, Flake-white, and White-lead ſhould be wholly rejected, becauſe the ſlighteſt touch with either of theſe will unavoidably turn black.

THE uſual objection to *Crayon Paintings* is, that they are ſubject to change, but whenever this happens, it is intirely owing to an injudicious uſe of the above-mentioned whites, which will ſtand only in Oils. To obviate the bad effects ariſing from the uſe of ſuch *Crayons*, let the Student make uſe of common Whiting prepared in the following manner :

TAKE a large veſſel of water, put the Whiting into it, and mix them well together ; let this ſtand about half a minute, then pour off the top into another veſſel, and throw the gritty ſediment away ; let what is prepared reſt about a

minute, and then pour it off as before, which will purify the Whiting and render it free from all dirt and grittineſs.—When this is done, let the Whiting ſettle, and then pour the water from it; after which, lay it on the Chalk to dry, and keep it for uſe, either for white *Crayons*, or the purpoſe of preparing Teints with other colours, for with this, all other Teints may be ſafely prepared. If the Student chuſes to make *Crayons* of the Whiting immediately after it is waſhed, it is not neceſſary to dry it on the Chalk, for it may be mixed inſtantly with any other colour, which will ſave conſiderable trouble. All Colours of a heavy, or gritty nature, eſpecially blue Verditer, muſt be purified by waſhing after this method.

THE Student muſt be provided with a large, flexible Pallet-knife, a large Stone and Muller to levigate the Colours, two or three large Pieces of Chalk to abſorb the moiſture from the Colours after they are levigated, a Piece of flat Glaſs to prevent the moiſture from being abſorbed too much, till the Colours are rolled into form, and Veſſels for Water, Spirits, &c. as neceſſity and convenience ſhall direct.

REDS.

REDS.

CARMINE AND LAKE.

It is rather difficult to procure either good Carmine or good Lake. Good Carmine is inclined to the Vermillion Teint, and good Lake to the Carmine Teint. The Carmine *Crayons* are prepared in the following manner.

As their texture is inclinable to hardneſs, inſtead of grinding and rolling them, take a ſufficient quantity of Carmine, lay it upon the Grinding-ſtone, mix it with a levigating Knife with Spirits of Wine, till it becomes ſmooth and even. The Chalk-ſtone being ready, lay the Colour upon it to abſorb the Spirit, but be careful that it is laid on in a proper ſhape for Painting. If it is levigated too thin, the *Crayons* will be too flat, and if too thick, it will occaſion a waſte of colour, by their adhering to the Pallet-knife; but practiſe will render the proper degree of conſiſtency familiar.

The ſimple Colour being prepared, the next ſtep is to compoſe the different Teints by a mixture with Whiting; the proportion to be obſerved conſiſting of twenty gradations to one, which may be clearly underſtood by the following directions. Take ſome of the ſimple Colour, and levigate

levigate it with Spirits of Wine, adding about one part of waſhed Whiting to three parts of Carmine, of which, when properly incorporated, make two parcels. The next gradation ſhould be compoſed of equal quantities of Carmine and Whiting, of which four *Crayons* may be made. The third compoſition ſhould have one fourth Carmine, and three fourths Whiting, of this make ſix *Crayons*, which will be a good proportion with the reſt. The laſt Teint ſhould be made of Whiting, very faintly tinged with Carmine, of which make about eight *Crayons*, which will compleat the abovementioned proportion. As theſe compound Teints are levigated, they are to be laid immediately upon the Chalk that the moiſture may be abſorbed to the proper degree of dryneſs for forming into *Crayons*, which may be known by its loſing the greater part of its adheſive quality when taken into the hand: If the conſiſtency is found to be right, it may be then laid upon the Glaſs, which having no pores will prevent the moiſture from becoming too dry before it is convenient to form it into *Crayons*, otherwiſe the *Crayons* would be full of cracks and very brittle, which will be a great inconvenience when they are uſed in Painting.

LAKE

Is a Colour very apt to be hard, to prevent which the Student muſt obſerve the following particulars:

TAKE

TAKE about half the quantity of Lake intended for the *Crayons*, and grind it very fine with Spirits of Wine; let it dry, and then pulverize it, which is eaſily done if the Lake is good; then take the other half, and grind it with Spirits, after which mix it with the pulverized Lake, and lay it out directly in *Crayons* on the Chalk. This Colour will not bear rolling. The ſimple Colour being thus prepared, proceed with the compound *Crayons*, as directed before, and in the ſame degrees of gradation as the Carmine Teints.

VERMILLION.

THE beſt is inclined to the Carmine Teint. Nothing is required to prepare this Colour more than to mix it on the Stone with ſoft Water or Spirits, after which it may be rolled into *Crayons*. The different Teints are produced by a mixture of the ſimple colour with Whiting, according to the proportions already given.

BLUES.

PRUSSIAN BLUE

Is a Colour very apt to bind, and is rendered ſoft with more difficulty than Carmine and Lake. The ſame method of preparation is to be followed with this as directed with reſpect

reſpect to Lake, only it is neceſſary to grind a larger quantity of the pure Colour, as it is chiefly uſed for painting Draperies. The different Teints may be made according to neceſſity, or the fancy of the Painter.

BLUE VERDITER

Is a Colour naturally gritty, and therefore it is neceſſary to waſh it well. Its particles are ſo coarſe as to require ſome binding matter to unite them, otherwiſe the *Crayons* will never adhere together. To accompliſh this, take a quantity ſufficient to form two or three *Crayons*, to which add a piece of ſlacked Plaiſter of *Paris* about the ſize of a pea; mix theſe well together, and form the *Crayons* upon the Chalk. This Blue is extremely brilliant, and will be of great uſe in heightening Draperies, &c. The Teints muſt be formed with Whiting as directed in the former inſtances, and are highly ſerviceable for painting fleſh, to produce thoſe pearly Teints ſo beautiful in *Crayon Pictures*. It is not neceſſary to mix the compounds with ſpirits, as clear water will be ſufficient.

GREENS.

GREENS.

BRILLIANT GREENS are produced with great difficulty. In *Switzerland*, they have a method of making them, far ſuperior to ours*. We uſually take yellow Oker, and after grinding it with ſpirits, mix it with the powder of Pruſſian blue, then temper it with a knife, and lay the *Crayons* on the Chalk, without rolling them. Inſtead of this, ſome uſe King's yellow mixed with Pruſſian blue, and others, brown Oker and Pruſſian blue. The *Crayons* made of the two laſt may be rolled. Various Teints may be produced by theſe colours, according to fancy or neceſſity; ſome to partake more of the blue, and others of the yellow.

YELLOWS.

KING'S-YELLOW

Is the moſt uſeful and the moſt brilliant, levigated with Spirits of Wine, and compoſe the different Teints as before directed. Yellow Oker and Naples yellow ground with ſpirits will make uſeful *Crayons*.

* Mr. *Bonhote*, in *Hayſe's Court, Soho*, is the original Importer of theſe *Crayons* from *Lauſanne*, in *Switzerland*; the Student may find it very uſeful to ſupply deficiencies of this nature with them, as the ingredients which compoſe theſe brilliant *Crayons* are not to be met with in *England*.

ORANGE

Is produced with King's-yellow and Vermillion ground together with ſpirits, and the Teints formed as in other caſes, but no great quantity of them is required.

BROWNS.

CULLENS-EARTH

Is a fine dark brown. After ſix or eight of the ſimple *Crayons* are prepared, ſeveral rich compound Teints may be produced from it, by a mixture with Carmine, in various degrees. Black, Carmine, and this colour, mixed together, make uſeful Teints for painting Hair; ſeveral gradations may be produced from each of theſe by a mixture with Whiting. Roman, or brown Oker is an excellent colour, either ſimple or compounded with Carmine. Whiting tinged, in ſeveral degrees, with either of theſe, will prove very ſerviceable in painting.

UMBER

May be treated in juſt the ſame manner, only it is neceſſary to levigate it with Spirits of Wine.

PURPLES.

PURPLES.

PRUSSIAN BLUE ground with ſpirits, and mixed with pulverized Lake, will produce a good purple. Carmine thus mixed with Pruſſian blue will produce a purple ſomething different from the former. Various Teints may be made from either of theſe compounds by a mixture with Whiting.

BLACK.

LAMP-BLACK

Is the only black that can be uſed with ſafety, as all others are ſubject to mildew; but as good Lamp-black is very ſcarce, the Student will, perhaps, find it moſt expedient to make it himſelf, the proceſs of which is as follows:

PROVIDE a tin cone, fix it over a lamp at ſuch a height that the flame may juſt reach the cone for the ſoot to gather within it. When a ſufficient quantity is collected, take it out, and burn all the greaſe from it in a crucible. It muſt then be ground with ſpirits and laid on the chalk to abſorb the moiſture. Various grey Teints may be formed from this by a mixture with Whiting, as mentioned in former inſtances.

VERMILLION mixed with Carmine.—This is a compoſition of great uſe, and Teints made from this with Whiting will be found to be very ſerviceable.

CARMINE and black is another good compound, of which five or ſix gradations ſhould be made, ſome partaking more of the black, and others having the Carmine moſt predominant, beſides ſeveral Teints by a mixture with Whiting.

VERMILLION and black is alſo a very uſeful compound, from which ſeveral different Teints ſhould be made.

PRUSSIAN BLUE and black is another good compound, and will be found of ſingular ſervice in painting Draperies.

IT is impoſſible to lay down rules for the forming every Teint neceſſary in compoſing a ſet of *Crayons*, there being many accidental compoſitions, entirely dependant on fancy and opinion.—The Student ſhould make it a rule to ſave the leavings of his colours, for of theſe he may form various Teints, which will occaſionally be uſeful.

SECTION VI.

OF ROLLING THE CRAYONS, AND DISPOSING THEM FOR PAINTING.

THE different compoſitions of colours muſt be cut into a proper magnitude, after they are prepared, in order to be rolled into Paſtils for the convenience of uſing them. Each *Crayon* ſhould be formed in the left hand with the ball of the right, firſt formed cylindrically, and then tapered at each end.—If the compoſition is too dry, dip the Finger in water, if too wet the compoſition muſt be laid upon the Chalk again to abſorb more of the moiſture. The *Crayons* ſhould be rolled as quick as poſſible; and when finiſhed, muſt be laid upon the Chalk again, to abſorb all remaining moiſture. After the gradation of Teints from one colour are formed, the ſtone ſhould be well ſcraped and cleanſed with water before it is uſed for another colour.

WHEN the ſet of *Crayons* is compleated according to the rules preſcribed, they ſhould be arranged in claſſes for the convenience of painting with them.—Some thin drawers, divided into a number of partitions is the moſt covenient method of diſpoſing them properly. The *Crayons* ſhould be depoſited according to the ſeveral gradations of light. The bottom of the partitions muſt be covered with bran, as a bed

bed for the colours, becauſe it not only preſerves them clean, but prevents their breaking.

THE box made uſe of when the Student paints, ſhould be about a foot ſquare, with nine partitions. In the upper corner, on the left hand, (ſuppoſing the box to be in the lap when he paints) let him place the black and grey *Crayons*, thoſe being the moſt ſeldom uſed; in the ſecond partition, the blues; in the third, the greens and browns; in the firſt partition on the left hand of the ſecond row, the Carmines, Lakes, Vermillions, and all deep reds; the yellows and orange in the middle, and the pearly Teints next; and as theſe laſt are of a very delicate nature, they muſt be kept very clean, that the gradations of colour may be eaſily diſtinguiſhed: In the loweſt row, let the firſt partition contain a piece of fine linen rag to wipe the *Crayons* with while they are uſing; the ſecond, all the pure Lake and Vermillion Teints; and the other partition may contain thoſe Teints, which, from their complex nature, cannot be claſſed with any of the former.

FINIS.